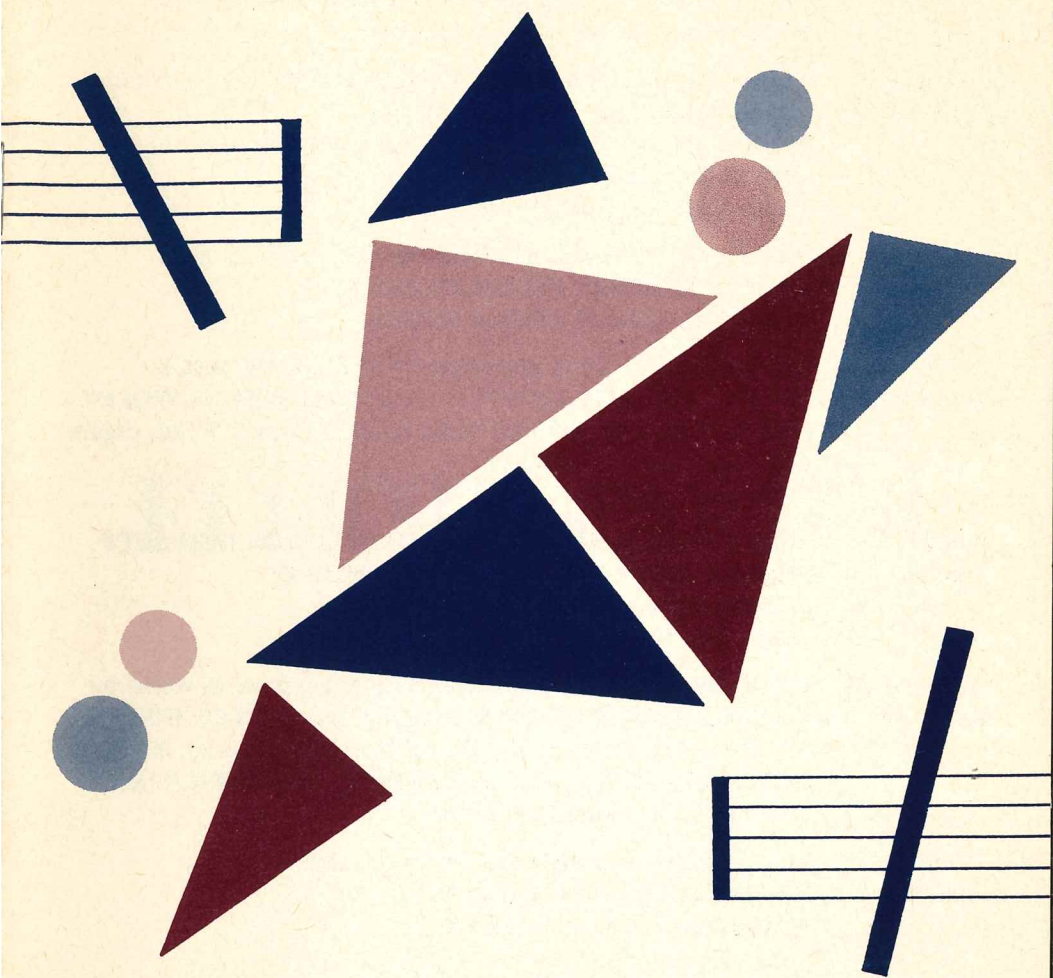


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1983-84 Season

New Music Concerts

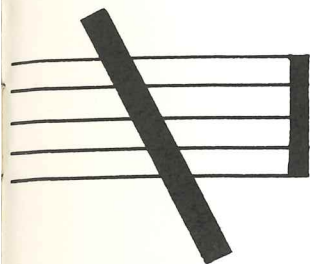
Presents our Thirteenth Season

- Saturday,
October 1** The connoisseur's composer **ELLIOT CARTER** (U.S.A.)
Walter Hall, Edward Johnson Building
- Saturday,
November 19** Canadian premieres by **ALEXANDER GOEHR** (Great Britain)
and **RAYMOND LUEDEKE** (Canada)
Word premieres by **TALIVALDIS KENINS** (Canada) and
CHARLES WILSON (Canada)
Walter Hall, Edward Johnson Building
- Sunday,
December 4** World premiere of String Quartet No. 2 by the innovative
composer **MORTON FELDMAN** (U.S.A.)
Walter Hall, Edward Johnson Building
- Friday,
January 13** Compositions for choir and organ by **SVEN-ERIK BÄCK**
(Sweden), **GYÖRGY LIGETI** (Hungary) and **STEFAN WOLPE**
(U.S.A.) featuring the Elmer Iseler Singers; Patrick Wedd, organ;
and Paul Massel, baritone
St. James Cathedral
- Sunday,
February 19** Music in space by **STEVE REICH** (U.S.A.), **JAN JARVLEPP**
(Canada), **JOHN REA** (Canada) and **PHILLIP
WERREN** (Canada)
Great Hall, Hart House
- Saturday,
March 24** **ENSEMBLE KALEIDOCOLLAGE** (France) presents works by
KLAUS HINRICH STAHRMER (Germany), **CARLOS ROQUÉ
ALSINA** (Argentina-France), **KLAUS AGER** (Austria), **KAREL
GOEYVAERTS** (Belgium) and **GABRIEL POULARD** (France)
Town Hall, St. Lawrence Centre
- Monday,
April 9** The return of the poetic master of music-theatre
MAURICIO KAGEL (Germany)
Town Hall, St. Lawrence Centre

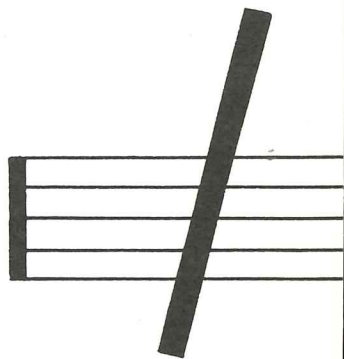
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- Elliot Carter – Sept. 30 – The Music Gallery
- Morton Feldman – Dec. 4 – The Music Gallery
- Sven-Erik Bäck – Jan. 12 – The Music Gallery
- Films by Kagel – Apr. 6 and 7 – The Funnel
- Mauricio Kagel – Apr. 8 – The Music Gallery

SAT. OCT 1, 1983
8:00pm



ELLIOTT CARTER



Walter Hall, Edward Johnson Bldg., U. of T.

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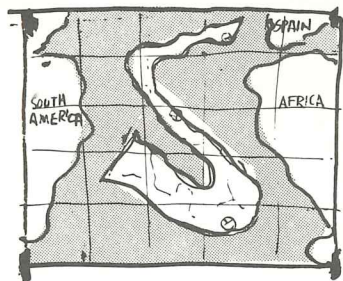
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ELLIOTT CARTER

Elliott Carter, the preeminent American composer, is the recipient of numerous awards and honours for his highly acclaimed work. Born in New York City in 1908, Carter became interested in music as a boy through the exciting early works of Stravinsky, Bartok, Varèse and others. While still in high school he made the acquaintance of Charles Ives, whose music he admired and helped to make known to the public. After taking degrees in English literature and music at Harvard, he went on to study with Nadia Boulanger in Paris.

Following his initial attraction to the avant-garde of the 20's and 30's, Carter grew dissatisfied with the musical fashions of the time, finding the "musical discourse needed as thorough a rethinking as harmony had at the beginning of the century". During the late 40's and early 50's, while studying certain medieval and contemporary music as well as the music of India, Africa and Bali, he concerned himself specifically with "rethinking the rhythmic means of what had begun to seem a very limited routine used in most contemporary and other western music".

Carter first made his mark as a major composer with the Piano Sonata of 1946; a series of masterpieces has followed, each deriving from the previous one with little apparent relation to the various trends that have come and gone during the past forty years. Of his music he writes: "I have been concerned with contrasts of many kinds of musical characters...with forming these into poetically evocative combinations...with filling musical time and space by a web of combinations...varying cross references."

"I'm doing something in each new piece that no one, including myself, has done before."

TRIPLE DUO

Commissioned by the Fires of London

Triple Duo for an ensemble of six musicians is a work as its name implies that treats the group as three pairs of instruments, flute, clarinet, violin, cello, piano, percussion. Each of these pairs has its own repertory of ideas and mood. This free fantasy involves various contrasts, conflicts and reconciliations between the tree duos. Triple Duo was composed in 1982 and was given its first performance by the Fires of London in New York.

-Elliott Carter

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SONATA FOR FLUTE, OBOE, CELLO AND HARPSICHORD

The Sonata for Flute, Oboe, Cello and Harpsichord was commissioned by the Harpsichord Quartet of New York and uses the instruments of which that ensemble was composed. My idea was to stress as much as possible the vast and wonderful array of tone-colors available on the modern harpsichord. The three other instruments are treated for the most part as a frame for the harpsichord. This aim of using the wide variety of the harpsichord involved many tone-colors which can only be produced very softly and therefore conditioned very drastically the type and range of musical expression, all the details of shape, phrasing, rhythm, texture, as well as the large form. At that time (in 1952, before the harpsichord had made its way into pop) it seemed very important to have the harpsichord speak in a new voice, expressing characters unfamiliar to its extensive Baroque repertory.

The music starts, Risoluto, with a splashing dramatic gesture whose subsiding ripples form the rest of the movement. The Lento is an expressive dialogue between the harpsichord and the others with an undercurrent of fast music that bursts out briefly near the end. The Allegro with its gondolier's dance fading into other dance movements, is cross-cut like a movie -- at times it superimposes one dance on another.

-Elliott Carter

SYRINGA

When John Ashbery and I decided to collaborate on a musical work (for which we applied and received a composer-librettist grant from the National Endowment for the Arts), I studied various texts he wrote for this project and chose his poem, Syringa. This attracted me because of its fascinating, distant, quiet treatment of a familiar, many-sided, moving subject, Orpheus and the power of music. The idea of accompanying the singer of Ashbery's text with another singer, whose part would express the subliminal background that might be evoked in the mind of a reader very soon suggested itself. Indeed, lines near the poem's end: "In whose tale are hidden syllables/ Of what happened so long before that" led to the idea that the second singer could have a text that reflects some of the sounds, ideas and feelings of the Ashbery poem in "hidden syllables"-the "hidden syllables" of classical Greek since the poem is about a classical myth.

The well-known story of Orpheus as referred to in the Ashbery poem ends in a kind of apotheosis, so the entire work is set in the frame of the Orphic cult that grew up around the musician when, after his dismemberment, his head, still singing, floated across the Aegean Sea to Asia Minor from Greece and its burial place became a shrine.

In this score, the mezzo-soprano sings the Ashbery text while the bass sings fragments of Greek texts chosen by me, starting with the Orphic creation story, including a few lines attributed by Plato to the actual poet, Orpheus. Then, breaking down on the word "immortal", the bass sings a lament for Eurydice. After the intervention of Apollo in the Ashbery poem, the bass presents settings of various lyric fragments

from the sixth and fifth centuries B.C. by Mimnermus, Archilochus, Sappho and Ibycus reflecting aspects of the modern poem. Later, while the mezzo is singing: "But how late to be regretting", the bass presents Plato's version of the story: The gods, when Orpheus came to Hades to rescue Eurydice, allowed him to be followed only by her ghost, not by the real person, "because, being a musician, he would not have the courage to die for love."

The remaining Greek draws on Heraclitus about constant change, on the Homeric hymn about music, on a diatribe against Apollo (from Cassandra's madness in the Agamemnon that puns on the god's name, which also means "destroying" in Greek) and ends with a reference to the Orphic cult words soma, noma - body, sign (of the soul).

-Elliott Carter

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THE TEXTS

In the following, the poem Syringa by John Ashbery and English translation of texts from the classical Greek literature are presented next to each other as they occur in the music, except that the Greek texts are sung in the original language, rather than in English.

SYRINGA by John Ashbery

Orpheus liked the glad personal quality
Of the things beneath the sky. Of course, Eurydice was a part
Of this.

Then one day, everything changed.

He rends
Rocks into fissures with lament. Gullies, hummocks
Can't withstand it. The sky shudders from one horizon
To the other, almost ready to give up wholeness.

Then Apollo quietly told him: "Leave it all on earth.
Your lute, what point? Why pick at a dull pavan few care to
Follow, except a few birds of dusty feather.
Not vivid performances of the past." But why not?
All other things must change too.
The seasons are no longer what they once were,
But it is the nature of things to be seen only once,
As they happen along, bumping into other things, getting along
Somehow. That's where Orpheus made his mistake.
Of course Eurydice vanished into the shade;
She would have even if he hadn't turned around.

No use standing there like a gray stone toga as the
whole wheel
Of recorded history flashes past, struck dumb, unable
to utter an intelligent
Comment on the most thought-provoking element in its train.

Greek Texts
in
English Translation

Chronos (Time) gave birth to the (cosmic) egg ... (1)

*Ocean, beautifully flowing,
was the first to marry.
He took as wife, Tethys (goddess
of rivers), his sister
of the same mother. (2)
Then, Eros, fairest among im-mort... immortal
gods, who unloosens the body;
im-mort... ah! (3)
Woe, alas, oh, woe is me! (4)
For you, oh! only one, oh! dear wife, (4a)
Woe, alas! oh, fate! (4)
Drops of poison flow in exchange
for my heart's grief.
Oh, oh, evil,
Alas!
For doom, fathomless, approaches. (4b)*

*But what is life,
what is joy
without golden Aphrodite?
May I die
when I am no longer concerned with secret love
and sweet gifts... (5)
There can be nothing unexpected,
nothing impossible, nothing marvelous,
since Zeus, father of Olympians, out of
midday made
night,
obscuring the light
of the sun... (6)
Dream in black night,*



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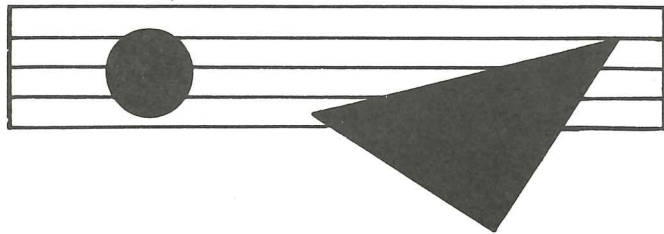
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ROBIN ENGELMAN-conductor
Robert Aitken-flute
James Campbell-clarinet
David Zafer-violin
Peter Schenkman-cello
Marc Widner-piano
Russell Hartenberger-percussion

● SONATA

Elizabeth Keenan-harpischord
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Peter Schenkman-cello
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● SYRINGA

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THOMAS PAUL-bass
NORBERT KRAFT-guitar
Christine Little-flute
Sandra Pohran-English horn
Richard Hornsby-bass clarinet
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Only love stays on the brain, and something these
people,
These other ones, call life. Singing accurately
So that the notes mount straight up out of the well of
Dim noon and rival the tiny, sparkling yellow flowers
Growing around the brink of the quarry, encapsulizes
The different weights of the things.

But it isn't enough
To just go on singing. Orpheus realized this
And didn't mind so much about his reward being in
heaven
After the Bacchantes had torn him apart, driven
Half out of their minds by his music, what it was doing
to them.

Some say it was for his treatment of Eurydice.
But probably the music had more to do with it, and
The way music passes, emblematic
Of life and how you cannot isolate a note of it
And say it is good or bad. You must
Wait till it's over. "The end crowns all,"
Meaning also that the "tableau"
Is wrong. For although memories, of a season, for
example,
Melt into a single snapshot, one cannot guard, treasure
That stalled moment. It too is flowing, fleeting;
It is a picture of flowing, scenery; though living,
mortal,
Over which an abstract action is laid out in blunt,
Harsh strokes. And to ask more than this
Is to become the tossing reeds of that slow,
Powerful stream, the trailing grasses
Playfully tugged at, but to participate in the action
No more than this.

*Eros,
sweet god... (7)*

*shook my soul as the wind
from the mountain fells trees... (8)
when I see you briefly.
my voice can say nothing, my tongue is torn,
a subtle fire runs under my skin.
my eyes do not see, my ears rumble... (9)*

*Eros, once again
unloosens
my body,
torments me,*

*bitter-sweet,
irresistible monster... (10)*

*The seed of fire
preserving... (11)*

*On all sides
cool water from higher up
sings among the branches
of apple trees;
from trembling leaves
sleep flows down. (12)*

*In the spring quinces and pomegranates
are watered by the river;*

*in the undefiled maidens' garden
growing vines give shade
with sprouting young vine leaves.
For me, however,
Eros
takes
no resting season:
but by burning lightning
and freezing wind,*

Then in the lowering gentian sky
Electric twitches are faintly apparent first, then burst forth
Into a shower of fixed, cream-colored flares. The
horses
Have each seen a share of the truth, though each thinks,
"I'm a maverick. Nothing of this is happening to me,
Though I can understand the language of birds, and
The itinerary of the lights caught in the storm is fully
apparent to me.
Their jousting ends in music much
As trees move more easily in the wind after a summer storm
And is happening in lacy shadows of shore-trees, now,
day after day."

But how late to be regretting all this, even
Bearing in mind that regrets are always late, too late!
To which Orpheus, a bluish cloud with white contours,
Replies that these are of course not regrets at all,
Merely a careful, scholarly setting down of
Unquestioned facts, a record of pebbles along the way.
And no matter how all this disappeared,
Or got where it was going, it is no longer
Material for a poem. Its subject
Matters too much, and not enough, standing there
helplessly
While the poem streaked by, its tail afire, a bad
Comet screaming hate and disaster, but so turned
inward
That the meaning, good or other, can never
Become known. The singer thinks
Constructively, builds up his chant in progressive
stages
Like a skyscraper, but
at the last minute turns away.
The song is engulfed in an instant in blackness
Which must in turn flood the whole continent
With blackness, for it cannot see. The singer
Must then pass out of sight, not even relieved
Of the evil burthen of the words.

*a scorching frenzy
sent by Aphrodite,
dark, fearless, by force,

since childhood,
has captured my heart... (13)*

*Orpheus, unrewarded,
they sent back
from Hades.
They showed him
a phantom
of the wife for whom he came,
her (real) self, however,
they did not present,
for they considered him
not courageous,
since he was a musician,
and would not have the heart
to die for love. (14)*

*All things move (change).
You cannot step twice
in the same stream.*

*What is
is like the current
of a river... (15)*

*Soon, clearly and sweetly, he played
on his lyre, he sang in solemn song,

accompanied his voice beautifully, singing
of the immortal gods and dark earth,
how the first was born,*

*and how a task was allotted to each.
—e—,
Me—, Memory,
indeed, was the first
of the gods he honored,
singing of the Mother of the Muses... (16)*

Stellification

Is for the few, and comes about much later
When all record of these people and their lives
Has disappeared into libraries, onto microfilm.
A few are still interested in them. "But what about
So-and-so?" is still asked on occasion. But they lie
Frozen and out of touch until an arbitrary chorus
Speaks of a totally different incident with a similar
name

In whose tale are hidden syllables
Of what happened so long before that
In some small town, one indifferent summer.

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*Apollo, Apollo, Guardian, destroying
me, you have crushed me utterly. (17)
Be gone, be gone, go away, save your
existing mind. (18)
Alas! woe! (19) Body is the sign (tomb)
of the soul... (20)
Saving the seed
of fire... (11)*

*To Ge (Earth) and Uranus (Sky)
(were born) the children
Ocean and Tethys. (21)*

*Body...
sign...*

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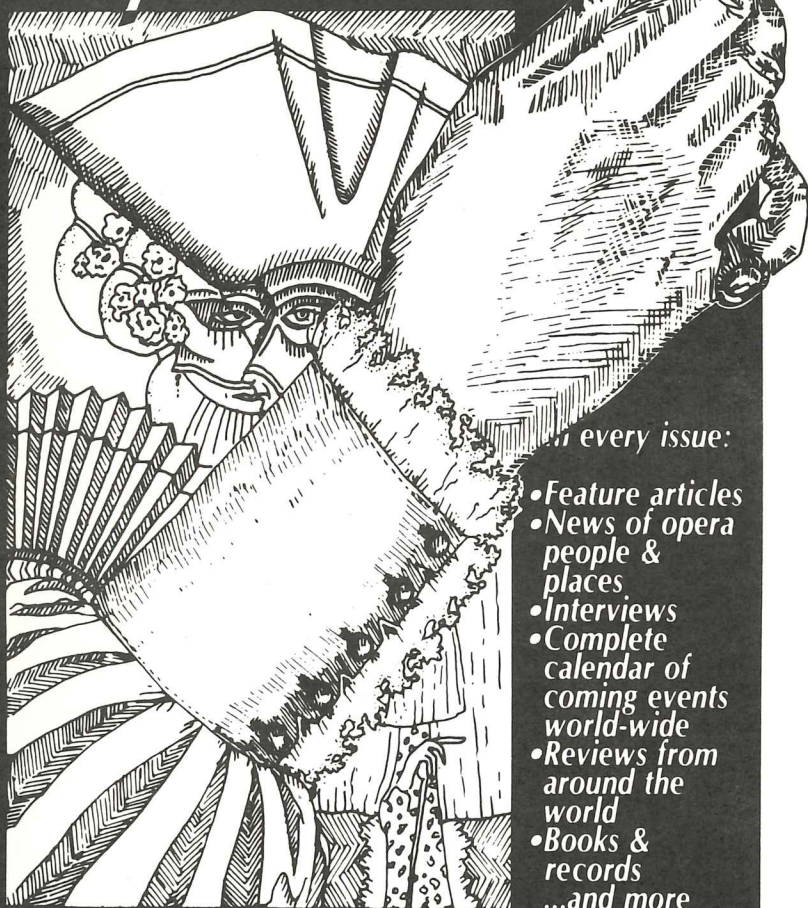
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KATHERINE TERRELL

A native of Charleston, Illinois, Katherine Terrell was educated at Eastern Illinois University and the University of Toronto Opera School. She has performed extensively in Canada and the U.S. including appearances at the American Opera Centre of the Juilliard School, and a solo concert engagement at the Kennedy Centre in Washington D.C. In Spring, 1984 she will join the Canadian Opera Company to perform Musetta in Puccini's La Boheme.

THOMAS PAUL

When Thomas Paul sang the premiere of Syringa at Lincoln Centre in 1978, the event was the culmination of festivities surrounding Carter's 70th birthday and was repeated on the West Coast. The following season, he recorded it with New York's Speculum Musicae. Mr. Paul's professional debut took place in 1961 when he sang Handel's "Belshazzar" in Carnegie Hall. Since then he has received wide critical acclaim for his interpretations of opera, oratorio and lieder. Thomas Paul's versatility also embraces the repertory of new music and includes works by Stravinsky and Varèse as well as Elliott Carter.

NORBERT KRAFT

Grand Prize winner in the 1979 CBC Talent Festival, Norbert Kraft remains Canada's most outstanding classical guitarist. He has toured Canada, the U.S., England and Spain as soloist, in chamber music concerts and with orchestras. Frequently heard on CBC radio and TV, Mr. Kraft performs with the Toronto Symphony.

ELIZABETH KEENAN

Elizabeth Keenan began harpsichord studies at the University of Toronto with Greta Kraus, and later performed in master classes with Kenneth Gilbert, Colin Tilney and Gustav Leonhardt. She has performed at festivals, schools, universities and community concert series in Ontario, Quebec and the U.S.A. She may also be heard on CBC and CJRT Radio. Miss Keenan is presently a faculty member of the Royal Conservatory of Music in Toronto.

CREDITS

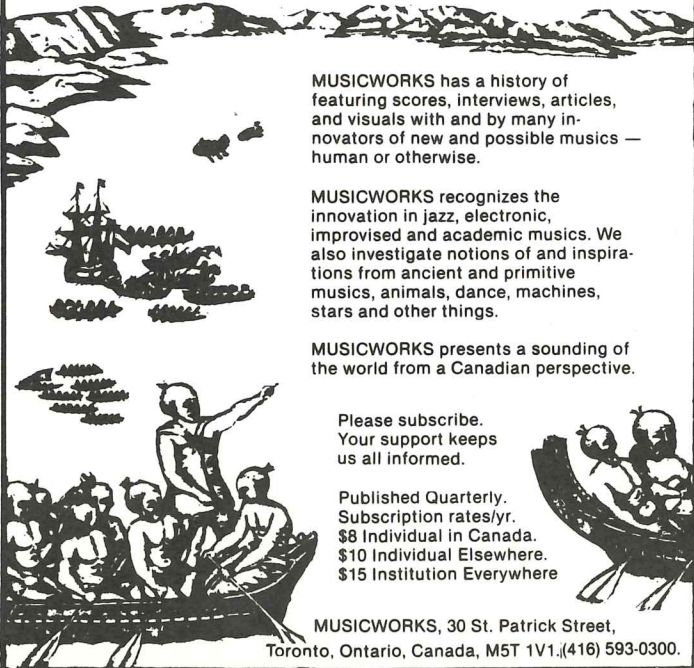
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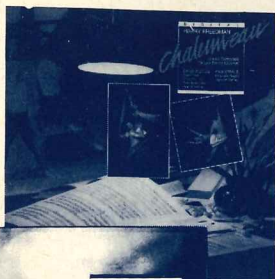
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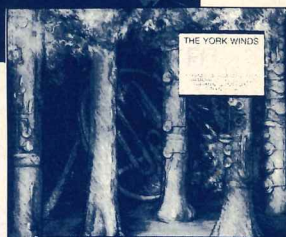
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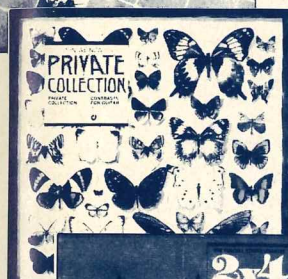
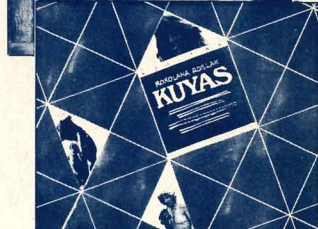
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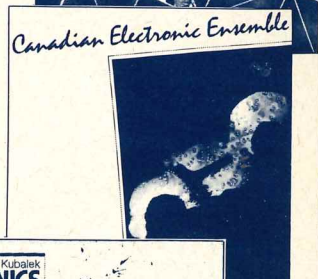
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Each year P.R.O. Canada presents \$6,000 to composers under 30 in its annual P.R.O. Canada Young Composers' Competition. Twenty-two composers have received awards in the first five years of the competition. These winners have gone on to distinguish themselves in the world of music.

Their works have been recorded on the Melbourne label (JEAN PICHÉ and ROBERT ROSEN) and CBC's RCI label (JOHN BURKE). DENYS BOULIANE was named Composer of the Year by the Canadian Music Council in 1983.

Others have had their works applauded abroad. FRANCIS CHAN won second prize in the Béla Bartók International Composers Competition in Hungary in 1982; works by JEAN PICHÉ have been performed at the Bourges International Festival of Experimental Music in France; ROBERT ROSEN was a finalist in 1982 in the Indiana State Contemporary Music Festival Orchestral Composition Competition; "Fusion" by PIERRE TROCHU was chosen as the Canadian submission in the World Music Days festival in Denmark in 1983.

Several winners have received commissions: HARRY KIRSCHNER from the Montreal dance company Le Groupe de la Place Royale; JEAN PICHÉ from the CBC, New Music Concerts and from the Vancouver New Music Society; JOHN BURKE from the CBC Vancouver Chamber Orchestra; ROBERT ROSEN from the Banff Centre.

Other winners who have distinguished themselves are LINDA BOUCHARD, TIMOTHY BUELL, RICHARD GIBSON, KEITH HAMEL, JAN JARVLEPP, JEAN LAPLANTE, DAVID S. LYTLE, JOHN OLIVER and DOUGLAS SCHMIDT.

You are invited to join the vanguard of Canada's exciting young composers. Deadline for entering the P.R.O. Canada Young Composers' Competition is April 30 and application forms are available from P.R.O. Canada's three offices.



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